

## **MOVING PICTURES: MEDICINE IN THE MOVIES**

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This is a graduate level course. It is designed for students in the disciplines of sociology, medical anthropology and history of the health sciences, but might also be of interest to senior medical students and students in cultural and media studies. This course is an examination of the moving picture's influence on health and illness in the twentieth century. Public health films, advertising, documentary and entertainment programming will provide case studies for exploring the ways in which the media has shaped attitudes toward the body, health, disease and healthcare. We will learn not only more about medicine but also about the ways in which visual literacy both shapes the very formation of knowledge and assists in the dissemination and codification of culturally specific approaches to health, disease, professions, therapeutics and structures of care. As well as analyzing the relations of media practice to key health concepts, we will study the moving picture as historical artifact, situating it within historically specific cultural and social contexts. The course aims to provide a better understanding of visual practices and how they influence our own assumptions about contemporary healthcare issues.

### **FILMS**

The films to be viewed in this course are, though not exclusively, short public health films from the first half of the twentieth century. Many of these come from the archives of the National Library of Medicine. This choice of films, rather than the use of feature length Hollywood films, has been made for a number of reasons:

- this is material that it is seldom viewed and difficult to access,
- the length of these films allows them to be viewed, reviewed and discussed during class time. The experience of cinema, particularly historical cinema, is a collective one and there is value in preserving that experience.
- there is a danger of indulging in film criticism, in the Rogers and Ebert sense, rather than film critique. The use of historical rather than contemporary material will help avoid this pitfall.
- the films are extremely interesting and occasionally extraordinarily beautiful.

### **TEXTS**

Every week we will view the selected short films and will discuss readings in 3 areas or disciplines:

History of Medicine – these will deal with the content of what we will see

Media – classic texts in the field of film studies.

Media and Medicine – contemporary comment by medicine on the media and vice versa

We will bring those readings together in the discussion of the films presented.

#### **Core Text:**

Seale, C., *Media and Health*. London: Sage, (2002).

#### **Reference Texts:**

Medicine:

Porter, R., *The Greatest Benefit to Mankind*. London: Fontana, 1997.

Bynum, W. and R. Porter, (eds), Companion Encyclopedia of the History of Medicine. (2 Vols) London: Routledge, 1993.

Media:

Hill, J. and P. Gibson. *The Oxford Guide to Film Studies*.. Oxford: Oxford University Press, 1998.

Braudy, L. and M. Cohen. *Film Theory and Criticism: Introductory Readings*. New York: Oxford University Press, 1999.

Media and Medicine:

Friedman, L. *Cultural Sutures: Medicine and Media*. Durham: Duke University Press, 2004.

**AIMS**

- Explore some of the historical relations of medicine and film, through a series of topics and themes that draw in larger social and cultural contexts.
- Study film's remit to record, instruct, motivate, entertain and transform.
- Investigate how perceptions of health, illness, medical professions and healthcare institutions have been molded by film.
- Encourage an understanding of the use of the media by medicine.
- Integrate the history of film and medicine into social, political and economic history.

**LEARNING OUTCOMES**

- Encourage students to express their ideas on themes and topics in the history of film and medicine.
- Develop skills in presenting arguments, in written and oral form, accurately, succinctly and lucidly, in accordance with appropriate scholarly conventions.
- Promote a critical understanding of primary source visual material and demonstrate an appreciation of historical interpretations and methodologies.
- Encourage students to bring primary evidence to bear on their interpretations of concepts/perspectives/debates within the appropriate secondary literature.
- Help students identify problems, formulate hypotheses, assess evidence, and sustain arguments using ideas and techniques learned in the course.
- Encourage students to critically evaluate key themes and issues within historiographical frameworks. Teach them how to summarize the relative merits of alternative interpretations in media studies and evaluate their significance.
- Work as part of a team in seminar and workshop discussions.
- Independently organize their study and workload.

**TEACHING METHODS**

Classes will be composed of a viewing the media material, a short exposition by the lecturer, a student presentation, and a discussion of the films and recommended readings. The balance between these elements will vary from class to class. The aim of the lectures is less to provide comprehensive information on a particular topic than to act as an introduction to its salient features, to identify the key issues, and to guide and focus discussion.

This syllabus gives reading recommendations for each week's class. The readings comprise a mixture of books, articles and extracts from texts, as well as,

images, video and film. They will provide a basic framework for understanding and should be thought of as useful starting points for further work. The seminar portion of the classes will concentrate on specific issues and provide the opportunity for a joint exploration of events, themes and concepts so as to collectively enhance understanding of the subject and provide a forum for the expression of ideas. Successful seminars will depend upon a collective willingness to prepare thoroughly and to participate in discussion.

## **ASSESSMENT**

Assessment will take the form of

- i. a classroom presentation,
- ii. seminar participation and
- iii. two pieces of written work:
  - a) A film review at the end of the first term and
  - b) A research paper at the end of the course.

Seminar participation: As this class will be conducted largely as a seminar, class participation is encouraged. The class will benefit from the unique perspectives, ideas and informed opinions of all students.

Classroom presentation: Each student is required to give one classroom presentation. Presentations should be about 20 minutes in duration and must be carefully prepared (and preferably rehearsed) in advance.

Film or program review: A 700 to 1500 word review will be due at the end of the first term. This is to be done on a film, television program or other media event related to medicine (in its broadest sense). It must be formatted as if it were to be published in a particular journal of the student's choice, adhering to the house style of that journal.

Research paper: The research paper will be 5000 to 7000 words in length and address themes arising from the course as approved by the course instructor. The paper should be in a clearly written style showing diligence and competence in a structured argument. It must be well supported by evidence, both primary and secondary. It should display a good understanding of historiography. Originality and independent thought is encouraged.

## **SEMINARS:**

### **1. Introduction to Film**

#### The Medium and the Message:

What is the Media? What is films place in it? Modern culture has been construed as media culture. It is said that, in the postmodern world, there is no unmediated experience. What is / are the media? In a culture where the line between reality and representation is perilously thin, how does representation influence perception? How are images of disease woven into the fabric of a society at a particular time, in a particular place?

#### **Films:**

Marey – Chronophotographs – 18760-70  
The Sneeze - 1894

*Life Saving At Long Branch* - 1901  
*Red Cross Phillipines* - 1899  
*Red Cross South Africa* - 1900  
*Unhooking The Hookworm* - 1922  
*The Work Of The Public Health Service* - 1936  
     - Section 4: Control Of Interstate Spread Of Disease  
*The Mosquito— Ca.* 1940  
*About Fallout* - 1955  
*A Day In The Death Of Donny B* - 1966

### **Reading:**

#### History of Medicine

Risse, G. "Medical Care" In Companion Encyclopedia of the History of Medicine eds. W. Bynum and R. Porter. London: Routledge, 1993, pp 45-71  
 Porter, R., 'From Pasteur to Penicillin', in The Greatest Benefit to Mankind. London: Fontana, 1997, 428-461.

#### Media

Starr, P. "The Framing of the Movies: The Path to the Nickelodeon" In The Creation of the Media: Political Origins of Modern Communications. New York: Basic Books, 2004, pp.295-305.  
 McLuhan, M. "Introduction", "The Medium is the Message", Movies: The Reel World". In Understanding the Media: The Extensions of Man. London: Routledge, 1964. pp.3-6, 6-23, 310-323.

#### Media and Medicine

Gilman, S. "Depicting Disease: A Theory of Representing Illness" In Disease and Representation: Images of Illness from Madness to AIDS Ithaca: Cornell University Press, 1988, pp.1-10.  
 Karpf, A. Doctoring the Media: The Reporting of Health and Medicine. London: Routledge, 1988.  
 Lederer, S., N. Rogers. "Media" In Medicine in the Twentieth Century. eds. R. Cooter and J. Pickstone, Amsterdam: Harwood Academic Publishers, 2000, pp.487-502.

### **Web Resources:**

National Library of Medicine: <http://www.nlm.nih.gov/>

Prelinger Archives: <http://www.archive.org/movies/movieslisting-browse.php?collection=prelinger&PHPSESSID=2af3549f7c284b5f9bfc7c7800c1b1a>

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## **2. Identities: The MD**

### Scientist and Saint?:

The construction of self-identity through the media is posited as being foundational to modernity. How is identity made?—personal, professional, institutional, national? The education of the healthcare worker is the production of the professional

identity. Film, as historical document, reveals the contingency of identity in the changing roles of patients, physicians, nurses and other caregivers.

### **Films:**

*I Am a Doctor* – 1959

*This is America: Ambulance Doctor* – 1950

*Medical Horizons: Residency Training: The Story of a Resident* – 1950

### **Readings:**

#### History of Medicine

Gelfand, T., 'The History of the Medical Profession', in WF Bynum and R Porter (eds), Companion Encyclopedia of the History of Medicine. (2 Vols) London: Routledge, 1993, 1113-43.

Lawrence, C., "Incommunicable Knowledge: Science, Technology and Clinical Art in Britain 1850-1914", *Journal of Contemporary History* (1985)

Rothman, D., *et al.* (ed), "Hippocratic Oath" In Medicine and Western Civilization. Rutgers University Press, 1996, 261-2,

Rothman, D., *et al.* (ed), "Benjamin Rush" In Medicine and Western Civilization. Rutgers University Press, 1996, 278-81.

#### Media

Lévi-Strauss, C., 'The Sorcerer and His Magic.' Structural Anthropology Volume I. 1958. Trans. C. Jakobson and B. G. Schoepf. London: Basic Books. 1963. 173-85.

Metz, C. "Identification, Mirror." In The Imaginary Signifier. Bloomington: Indiana University Press, 1999 42-57.

#### Media and Medicine

Cohen, M. and A. Shafer. "Images and Healers: A Visual History of Scientific Medicine." In Cultural Sutures: Medicine and Media. ed. L. Friedman. Durham: Duke University Press, 2004. 197-214

Dans, Peter E. Doctors in the Movies: Boil the Water and Just Say Aah. Bloomington, IL: Medi-Ed Pr; 2000

Kalisch, P. and B. Kalisch. 1985. "When Americans called for Dr. Kildare: Images of physicians and nurses in the Dr. Kildare and Dr. Gillespie movies, 1937-1947." Medical Heritage 1: 348-63.

Turow, J. 1989. Playing Doctor: Television, Storytelling and Medical Power. New York: Oxford University Press.

Vendekieft, G. "From *City Hospital* to *ER*: The Evolution of the Television Physician." In Cultural Sutures: Medicine and Media. ed. L. Friedman. Durham: Duke University Press, 2004. 215-233.

Wider, T. "The positive image of the physician in American cinema during the 1930s." *Journal of Popular Film and Television* Vol XVII nr 4 (Winter 1990); p 139-152.

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### **3. Seeing is Believing: Visualizing the Invisible**

#### Contagion and Control:

Film is the ideal medium for making the invisible visible. What are the barriers to perceiving disease? What is it to see a disease? How are images of disease woven into the fabric of a society at a particular time, in a particular place? Depicting disease is not merely a question of exposing germs, but of depicting pain, fear and loathing; of depicting social, political and economic forces.

**Films:**

*How Disease is Spread* – ca. 1920

*Enemy X* – 1942

*Prevention of the Introduction of Diseases From Abroad* – 1946

*The Silent Invader* – 1957

**Reading:**History of Medicine

Hannaway, C., 'Environment and Miasmata', in Companion Encyclopedia of the History of Medicine, W. Bynum and R. Porter (eds.) Routledge (1993) 292-308.

Latour, Bruno. Microbes: The Pasteurization of France. tr. A. Sheridan and J. Law, Cambridge Mass.: Harvard University Press, 1986. pp. 13-58

Pelling, M., 'Contagion/Germ Theory/Specificity', in Companion Encyclopedia of the History of Medicine, W. Bynum and R. Porter (eds.) Routledge (1993) 309-334.

Rothman, D., *et al.* (ed), Medicine and Western Civilization. Rutgers University Press, 1996, Semmelweis 241-6, Lister 247-52, Pasteur 253-257

Media

Douglas, M., "Secular Defilement", In Purity and Danger. London: Routledge, 1966. pp. 30-41.

Hall, S. Encoding and Decoding in the Television Discourse Birmingham: Centre for Contemporary Cultural Studies Stencilled Occasional Paper, 1973.

Kracauer, S. "The establishment of physical existence." In Film Theory and Criticism. New York: Oxford University Press, 1999. 293-303.

Media and Medicine

Ostherr, K. "Invisible Invaders: The Global Body in Public Health Films." In Cultural Sutures: Medicine and Media. ed. L. Friedman. Durham: Duke University Press, 2004. 299-314.

Pappas G, Seitaridis S, Akritidis N, Tsianos E.

"Infectious diseases in cinema: virus hunters and killer microbes." *Clinical Infectious Diseases*. 2003 Oct 1;37(7):939-42.

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**4. Instruction: See One, Do One, Teach One**From clean hands to sterile technique to universal precautions:

The culture of medicine is sustained by its customs, passed from one generation to the next. The see one/do one/teach one paradigm of medical education is a recension of the ritual process involving the journey of the agent-subject from observer to participant to creator/destroyer. Film and video have become important modes not merely for the transmission of medical knowledge, but for the transmission of medical culture.

**Films:**

*Hand washing in patient care / U. S. Public Health Service*- ca. 1938

*Hospital Sepsis* – 1959

*Universal Precautions* – 1992

**Reading:**

### History of Medicine

Rothman, D., *et al.* (ed), "The Contaminated and the Pure: Semmelweis, Lister and Pasteur" Medicine and Western Civilization. Rutgers University Press, 1996, 240-257.

Katz, P. 'Ritual in the Operating Room.' Ethnology. 20 (1981): 335-50.

### Media

Bazin, A. 1999. "The evolution of the language of cinema" 43-56; "The ontology of the photographic image / The myth of total cinema / De Sica: Metteur-en-scene" 195-211; Theater and cinema" 408-418. In Film Theory and Criticism, eds L. Braudy and M. Cohen. New York: Oxford University Press.

Miller, Ian. The Anatomy of Disgust. Cambridge Mass.: Harvard University Press, 1997.

### Media and Medicine

Crellin, J. & Briones, A. F. (1995). Movies in medical education. Academic Medicine, 70, 745.

Longland CJ, MacKeith RC, Stanford B. The film in medical education. Lancet 1944; ii: 585-90.

Nichtenhauser A. Development of the short film in medicine and medical teaching. Science and Film 1952; 2(ii): 8-19.

O'Connor, M. "The Role of the Television Drama ER in Medical Student Life: Entertainment or Socialization?" JAMA, 1998 280.9 845-7.

Payne, B. (1993). A word is worth a thousand pictures: teaching students to think critically in a culture of images. Social Studies Review, 32, 38-43.

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## **5. Identities: The RN**

### The Handmaid's Tale:

In the popular mind, not merely does Nurse equal Woman, but, on an even profounder mythological level, Woman equals Nurse. The portrayal of nurses on the screen reflects historical conflicts about women's roles in Western society. Images of the nurse have shaped perceptions of and attitudes towards women and have affected nursing's attitude towards itself.

### **Films:**

*The Visiting Nurse* – 1911

*The Forgotten Frontier* – 1925

*Home Care of TB: The Role of the Public Health Nurse* – 1945

*All My Babies*– 1952

### **Reading:**

### History of Medicine

Maggs, C., 'A General History of Nursing', in WF Bynum and R Porter (eds), Companion Encyclopedia of the History of Medicine. (2 Vols) London: Routledge, 1993, 1309-1326

Rothman, D., *et al.* (ed), "Florence Nightingale: Notes on Hospitals" In Medicine and Western Civilization. Rutgers University Press, 1996, pp. 360-64

### Media

Mulvey, L., 'Visual Pleasure and Narrative Cinema.' Screen. 16(3) (1975): 6-18.

### Media and Medicine

Jones, A. "The White Angel (1936): Hollywood's Image of Florence Nightingale." In Images of Nurses: Perspectives from History, Art and Literature. ed. A. Jones, Philadelphia: University of Pennsylvania Press, pp.221-242

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## **6. Propaganda: Moving the Masses**

### War and the War against VD:

The step from instruction to propaganda is small. Instruction is always polemic, an imperative demanding action. Public health efforts to 'get the message out' are always also campaigns of behavior modification. The armed forces, the public health service and philanthropic organizations attempt to combat disease through propaganda. Campaigns against STDs, as well as many other diseases, relied not just on a reiteration of the 'facts' but on rhetorical techniques unique to the moving picture's particular form of persuasion.

### **Films:**

*Fit to Fight* – 1918

*Know For Sure* – ca. 1940

*In Defense of the Nation* – 1940s

*Three Cadets* – 1944

### **Readings:**

#### History of Medicine

Brandt, A., 'Sexually Transmitted Diseases', in WF Bynum and R Porter (eds), Companion Encyclopedia of the History of Medicine. (2 Vols) London: Routledge, 1993, 562-583.

#### Media

Kracauer, S. "Basic Concepts." In Film Theory and Criticism. New York: Oxford University Press, 1999. 171-182.

Sontag, S., Illness as Metaphor and AIDS and Its Metaphors. 1978, 1989. New York: Doubleday, 1990.

#### Media and Medicine

MacCann, R. 1976. "World War II: Armed Forces Documentary." In Nonfiction Film Theory and Criticism, ed. R. Barsam. New York: E.P. Dutton.

Meltzer, N. 1945. "The War and the Training Film." American Cinematographer, July, 230.

Milliken, C. "Continence of the Continent: The Ideology of Disease and Hygiene in World War II Training Films." In Cultural Sutures: Medicine and Media. ed. L. Friedman. Durham: Duke University Press, 2004. 280-298.

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## **7. Activism: The Political Uses of Film**

### Give Us Work, Give Us Health, Give Us Life:

The moving image, though frequently in service the status quo, is not a tool exclusive to the 'haves'. For much of the 20<sup>th</sup> century, film and video have given voice to



those with limited access to the corridors of power. Films representing the dark side of society, medicine and science have come from some unexpected quarters, carrying the message that the true role of health and healthcare is the correction of social, political and economic inequality.

### **Films:**

*Men and Dust* – ca. 1930

### **Readings:**

#### History of Medicine

Derickson, A. "Federal Intervention in the Joplin Silicosis Epidemic, 1911-16" Bull. Hist. Med., 62, 1988, pp. 236-51.

Grey, MR. "Poverty, Politics, and Health: The Farm Security Administration Medical Care Program, 1935-1945", Journal of the History of Medicine and Allied Sciences. (1989) 44. pp.320-50.

Rosner, D. and G. Markowitz, "Research or Advocacy: Federal Occupational Safety and health Policies During the New Deal" In Dying for Work. eds. D. Rosner and G. Markowitz, Bloomington: University of Indiana Press, 1989. pp.83-99.

Starr, P. "The Mirage of Reform" In The Social Transformation of American Medicine. New York: Basic Books, 1982, pp. 289-296.

#### Media

Comolli, J and J. Narboni. "Cinema / Ideology / Criticism (1)" Cahiers du Cinema 216, 1969, pp. 11-15.

Eisenstein, S. 1999. "Beyond the Shot: The Cinematographic Principle and the Ideogram." In Film Theory and Criticism, eds L. Braudy and M. Cohen. New York: Oxford University Press. 15-25.

Kolker, R. 1998. "The film text and film form." The Oxford Guide to Film Studies, ed. J. Hill, J. and P. Gibson. Oxford: Oxford University Press. 11-23.

Nelmes, Jill, ed. "The Soviet Montage Cinema of the 1920s." Chapter 13 in An Introduction to Film Studies, London and New York: Routledge, 1999.

#### Media and Medicine

Sekula, A., "Reading an Archive: Photography Between Labour and Capital" In Visual Culture: The Reader, eds. J. Evans and S. Hall, London: Sage, 1999, pp. 181-192.

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### **8. Records: Combat Fatigue, Stress, Fear**

The past is recorded in a multitude of ways. The form of transcription—manuscript, printed page, diagram, photograph and now the moving picture—codifies knowledge in different and particular ways, determining what constitutes information. The moving picture adds a dimension of time, capturing and re-presenting action, over and over and over again. In these films, one is given a vision of disease moving through time, unraveling the pathophysiology of madness.

If health is life lived in the silence of the organs, when and how do those organs speak? How do you make a subjective condition of disease 'real'? How do you represent and communicate it? In the eighteenth and nineteenth centuries disease became the external sign of the internal lesion. At the same time, as part of the process of the 'medicalization' of society, therapeutic paradigms began to be applied to social, political,

and economic ills. One powerful recension of this hypothesis can be found in the linking of stress with disease—a link eagerly taken up in the twentieth century by the media and elaborated into images of the healthy lifestyle.

### **Films:**

*War Neuroses: Netley* – 1917

*Combat fatigue*

*Stress*

*The Relaxed Wife*

*The Daily Grind*

*Stress Ulcers*

### **Reading:**

#### History of Medicine

Porter, R., A Social History of Madness. London: Weidenfeld and Nicolson, 1987.

Porter, R., "Psychiatry." The Greatest Benefit to Mankind. London: Fontana, 1997. 493-524.

Pressman, J., 'Concepts of Mental Illness in the West', in K.F. Kiple (ed), The Cambridge World History of Human Disease. Cambridge: Cambridge University Press, 1993, 59-84.

#### Media

MacCabe, Colin. "From Realism and the Cinema: Notes on Some Brechtian Theses" Screen, 15: 2, 1974, pp. 7-27.

Izod, J. and R. Kilborn. 1998. "The documentary." The Oxford Guide to Film Studies, ed. J. Hill, J. and P. Gibson. Oxford: Oxford University Press. 426-433.

Winston, Brian. "The Documentary Film as Scientific Inscription." In Theorizing Documentary. Edited by Michael Renov. New York: Routledge, 1993. pp. 37-57.

#### Media and Medicine

Anderson, Carolyn, and Thomas Benson. "Direct Cinema and the Myth of Informed Consent: The Case of Titicut Follies." In Image Ethics. pp. 58-90.

Gilman, S., Seeing the Insane. New York: Brunner, Mazel, 1982. pp.40-3.

Shortland, M. 1987. "Screen memories: towards a history of psychiatry and psychoanalysis in the movies." British Journal for the History of Science 20: 421-52.

Morgan III, C. A. "From Let There Be Light to Shades of Gray: the construction of authoritative knowledge about combat fatigue (1945-48)", in Signs of Life: Medicine and Cinema, eds. G. Harper and A. Moor, London: Wallflower Press, 2005, pp.132-152.

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## **9. Disease: The Normal and the Pathological**

### Disability and the Body:

The body distorted by nature and the body displayed on the cinema screen. Disability as spectacle has both assisted and resisted the medicalization of a number of body states that have, at various times, been classed as abnormal. Where the cardinal concept of the physiology and psychology in the Enlightenment had been human nature, by the end of the nineteenth century, it had been replaced by the concept of the normal.

The powerful but troublesome concept of deviance altered ideas of health and illness, and the possibilities of therapy. We will examine the media's role in the construction of illness as deviance. What is normal? What does pathology look like? What constitutes a cure? How much of the cure is in its image?

### **Films:**

*The Black Stork* – 1916  
*Somatic Endocrine Types* - 1944  
*School Of Another Chance* - 1940  
*A Fair Chance* – 1954

### **Reading:**

#### History of Medicine

Cooter, R. "The Disabled Body." Medicine in the Twentieth Century Ed. J. Pickstone and R. Cooter Harwood, 2000. 367-383.  
 Turner, Bryan. Regulating Bodies: Essays in Medical Sociology. London: Routledge, 1992.

#### Media

Cousins, Mark. 'The Ugly.' AA Files. 28 (1994): 61-64.  
 Dorrian, M. 2000. "On the Monstrous and Grotesque." Word and Image 16:311-18.  
 Thompson, K. 1999. "The concept of cinematic excess." In Film Theory and Criticism, eds L. Braudy and M. Cohen. New York: Oxford University Press. 487-498.  
 Townsend, C. "Damaged Bodies" In Vile Bodies: Photography and the Crisis of Looking. Munich: Prestel-Verlag, 1998. pp. 45-52.

#### Media and Medicine

Clark, D. and C. Myser. "Being Humaned: Medical Documentaries and the Hyperrealization of Conjoined Twins." In Freakery: Cultural Spectacles of the Extraordinary Body. ed. R. Thomson. New York: New York University Press, 1996.  
 Evans, J. "Feeble monsters: making up disabled people". In Visual Culture: The Reader eds. J. Evans and S. Hall, London: Sage, 1999. pp. 274-287  
 Gilman, S. "Depicting Disease: A Theory of Representing Illness" In Disease and Representation: Images of Illness from Madness to AIDS Ithaca: Cornell University Press, 1988, pp.1-17.  
 Gilman, S. "The Fat Detective: Obesity and Disability." In Cultural Sutures: Medicine and Media. ed. L. Friedman. Durham: Duke University Press, 2004. 234-243.

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### **10. Spectacle: Rabies**

What is disease? What is it to understand disease? What do we need to know to understand? What is film capable of? What happens when action, ethics and aesthetics collide?

### **Films:**

*Human Rabies* - 1929  
*Rabies* - 1929  
*Striking Back Against Rabies* - 1950  
*Rabies In Man* – 1955  
*Animal Bites* - 1970

*Rabies – First Human Recovery - 1972*

*Rabies Presented By The Department Of Medicine - 1982*

**Reading:**

*Medicine*

Hanlon, C. and L. Corey. "Chapter 179. Rabies Virus and Other Rhabdoviruses" in Harrison's Principles of Internal Medicine, 16th Edition, Harrison's Online.

*Media* (eds. D. Kasper et al.)

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." (1936) tr. Harry Zohn, In Illuminations. ed. Hannah Arendt, New York: Schocken Books, 1968, pp. 217-52.

Deren, M. "Cinematography: The Creative Use of Reality" In Film Theory and Criticism eds. L. Braudy and M. Cohen, New York: Oxford University Press, 1999. pp. 216-7.

Kristeva, Julia. Powers of Horror: An Essay on Abjection. Trans. Leon Roudiez. New York: Columbia University Press, 1982.

*Media and Medicine*

Cartwright, Lisa. "'Experiments of Destruction': Cinematic Inscriptions of Physiology. Representations, 40 (1992), 129-152.

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